

FOULARDS AND TAFFETAS POPULAR FOR SUMMER WEAR

Georgette Used for Panels and Fringe for Trimming Pleasant Variations, While Vestee Effects Are Obtained With Wide Frills of Organdy, Often Adorned With Lace—Subdued Colors Liked, Dark Blue Favored Most

By MARTHA GOODE ANDERSON

NEW summer wardrobes are complete without at least one silk frock for general utility wear. The dark blue foulards and stitched taffetas have established themselves beyond the shadow of a doubt as the favored materials. There has never been a time when the foulard silks have been so beautifully and so successfully treated. This sort of silk is ideal for summer use, as it is light and cool, does not rumple greatly, and looks as well in plain designs as in more elaborate and trimmed models. One rarely finds a silk frock this year without additional panels of georgette. One of the loveliest frocks

I have seen was worn at a very fashionable hotel at the luncheon hour by one of America's most famous designers. It was of the delightful dotted foulard, the large white dots standing out on the blue surface. The lines were straight and graceful, a flowing tunic fitting over the light foundation skirt and bordered around the edge with a fold of plain blue georgette at least a foot deep. The foulard foundation of the bodice extended just to the bust as a sort of lining and from there was veiled with the georgette. The short sleeves were finished with the same banding of the dark blue georgette, and around the throat were wrapped many folds of the blue tulle which one sees everywhere. A smart blue tam-shaped tur-

ban, tipped a little to one side and entirely untrimmed except for a little corded stitching, finished this stylish costume. In the same hour another distinctive dotted foulard made its appearance. This had the narrow skirt tiered with three knife pleated frills twelve inches deep, one above the other. The dress presented that uncorseted effect which is much in vogue, and the effect was accentuated by a corsage of dark blue georgette. The back of the corsage ended in a short jacket, and a sash of the foulard finished with fringe of blue hung at the waist line. Fringe, by the way, is much in evidence for a trimming for these blue dresses. It is introduced variously,

serving often as a hem along the bottom of the skirt and again being placed several rows one above the other around the skirt. Beaded rings are particularly smart and are used on handsome frocks of dark blue meteor crepe and on georgette frocks as the only trimming.

Returning for a moment to the foulards, I must mention the new dress of blue and white which offers the best possible development of this sort of material. The white background of the silk has a Persian design in blue scrolled lines all over it. The skirt is full and plain without trimming and the waist buttons down the back.

A vestee effect in front is formed by means of wide frills of organdy trimmed with a fine narrow Valenciennes lace. The same frilling trims the inside of the flowing sleeves and a sash with a long blue beaded fringe is tied at the back. With this dress is worn a wide brimmed hat of blue, thickly stitched with white in the same scroll design as the dress.

One of the pleasing features of these dark silk morning dresses is the use of lining panels with some brighter color. Lace is even employed in this way, as, for instance, on a handsome gown of black meteor crepe which has pointed panels edged all around with a narrow Venetian lace which shows with good effect as the panels flare. The same lace is introduced as a vest which ends in little points under a narrower belt of black satin.

The inevitable sash appears in the back. The top of the waist is filled in voluminously with folds and folds of black tulle and this floats off down the back in streaming ends.

A youthful blue silk appears without trimming in front, but in the back there is a long panel decorated with little roses in various colored beads and hung from shoulder to hem. Over this there appears a flying panel of dark blue chiffon. This rather simple frock has mandarin sleeves of the chiffon bordered with the blue silk.

Colors Are Subdued.

Everybody has noted in gatherings of women how subdued the colors are. Dark blue holds first place in favor, and after that about every other gown for restaurant wear is of black satin. Now and then one sees taffeta, but it is always of the soft and supple sort which can be successfully draped.

Some French dresses of taffeta show stitching in blocked effect, giving the appearance of checked material. These gowns are made with almost the severity and simplicity of shirt waist frocks, buttoning down the back, finished with huge butterfly meshes and trimmed only with a frill of lace worn around the neck like a monk's collar. Often this lace is replaced by a fine collar of linen with hemstitched edges.

They are very smart indeed, and if one is so minded could easily be fashioned at home, as they require little effort except in the stitching of the blocks. This is done by stitching two narrow rows along the length of the material with the same colored thread and then stitching it across again.

All silk frocks of the softer materials give the appearance of being put together without sewing, as they are loose and flowing and seemingly are draped and hung without any tightness at all. Some are ridiculously narrow as to skirts and have their slimness relieved only by an added panel of beaded net or georgette or chiffon.

There is no end to the number of tucks introduced about the shopping dress of this sort. Foulard, as we have said, is extremely popular, but it is so modest this year that it is seldom seen without a veiling of some sort. Dark blue crepe de chine is likewise much favored for a practical dress. It also is left untrimmed except for much cording introduced on panels and flounces to simulate tucks.

One such crepe de chine dress has a tight foundation skirt over which there is a shorter skirt knee length gathered around the waist and edged all along the bottom with the cording. A belt of the cording is crushed at the waist line to give a slim effect, as it is extremely wide.

Ideal for All Day Wear.

A vest of buff colored batiste, which by the way is the last word in smart summer trimming fabrics, completes the waist, and is held in place by a high rolling collar of the crepe de chine going down both sides and well up at the back of the neck. The

sleeves, long and tight fitting, are trimmed only with round buttons made of the crepe. This is an ideal frock for all day wear.

Still another of these blue crepe dresses is without trimming except for a row of small panes and other small stiff blossoms beaded in little bouquets just below the hips and all around the tight and plain skirt. One of the wide meshes is draped at the waist line and has a beaded fringe and a row of the blossoms at the ends. A smart little Eton jacket overhangs the sash and repeats the beaded blossoms all around its short edges. The vest worn with this frock is of the finest buff

batiste and old lace, put together in medallion effect. A certain noted shop has introduced the silk frock with a Russian blouse of white or ecru satin to be worn with a skirt of the same color or with a satin skirt. These Russian blouses are made just like a peasant's smock, except that they are belted at the waist and trimmed from hem to waist with narrow rows of silken fringe of the same color as the blouse, one above the other. The sleeves are long and tight fitting.

Now and then one can pick out a frock of brown foulard thickly scollored with white or softer toned tan. One such frock has no trimming except a narrow ribbon band of yellow and brown introduced along the top of the wide foulard belt. The skirt has long pointed panels over the usual tight, plain foundation, and there is a little chemise of tucked organdy.

Gray foulard also makes its appearance occasionally and is trimmed with wide folds of gray chiffon of the same color as the foulard. Worn with gray slippers and stockings, this shade makes one of the coolest and prettiest summer dresses imaginable.

There are innumerable ways of making over a foulard frock if one has it left over and it is too good to discard. For instance, there is the good panel of fine batiste tucked and trimmed with lace insertion and looking just like an apron as it flies out from underneath the side pieces of the silk.

Then again it is possible to veil the whole from top to bottom with chiffon, add chiffon sleeves, border them with a three inch strip of the foulard and let this hang nearly to the edge of the skirt in a kimono effect, tie a black sash around the waist and give it some floating ends, and the result will be not only up to date but extremely good looking.

Call for Slim Weavers.

I have given much attention to the frock, which appears to be made of lengths of satin sewed together under the arms and slipped over the shoulders, where it is hollowed out to form the round or the square neck, as may be desired, and is belted in at the waist line so that the fullness forms the sleeves both under the arms and on top. Made in this manner the best possible uncorseted and draped effect results.

These dresses have only a bit of trimming in their fringe of jet or silk along the bottom of the skirt and edge of the sleeves. There is not a note of color and usually only a tulle scarf is wound around the throat to finish them. Naturally one must be as slim as a pencil and quite as straight to wear them successfully.

There is a new foulard which appears with enormous flowers printed over its blue or black surface in bright gay colors. A frock showing this material has a foundation skirt of plain stuff underneath apron draperies of

the bright colored silk. As the flowers of the frock are tan and very large there is no other trimming, and the whole is toned down with the sleeves of the blue material and some veiling of georgette. A wide brimmed hat of black straw, with a soft feather falling over its edges, further tones down the otherwise vivid colors.

Since there is a rage in capes a word in passing about the newest will not be amiss. It is difficult to wear a one piece frock in the city without an extra wrap of some sort and nothing was ever prettier or more becoming than the softly alluring capes made of straight pieces of chiffon hung loosely over the shoulders. Now and then these are made of several layers of a chiffon appearing one above the other and combined in lovely color effects.

Like the summer silk frocks these little capes are not draped but are put together cleverly in long loose strips and held in place with beaded tassels or buttons or silken flowers, almost as light and airy as the chiffon and quite as lovely. One such cape has its top layer of chiffon of dark blue, underneath which there is a flame colored chiffon over a sky blue lining also of chiffon.

Of Satin and Chiffon.

If a cape with more body is preferred there are innumerable models of satin and chiffon combined. This combination, however, must be skillfully done or the result is to present

stiffness in the place of the flowing loose grace desired. Especially is this true if taffeta is employed. One sees these capes made of chiffon over the shoulders for the upper part and held in place along the bottom with a hem of satin or crepe at least knee deep.

While taffeta has not much of a place for morning or afternoon wear it leads the silk procession in evening gowns for summer. Of course it is a more pretentious frock than we have seen in years. While the softer silks are left with narrowest skirts taffeta is made with great fullness and in old fashioned designs.

One such frock is of that color called ashes of roses and has one of the voluminous skirts described and a short pointed bodice with beaded sleeves. The neck is round and sloping off the shoulders. The only trimming is much cording and its crowning glory is the unlined cape of the same material which accompanies it.

Wool stitches are a novel trimming on some of these quaint little taffeta frocks. One frock of black is made in the long lines with a tight skirt. Around the bottom for more than a foot in depth there is a row of purple wool thread held in place by an overstretch of the same color. There are flying panels front and back also bordered with the wool stitches and the neck is cut low and filled in with tulle trim with these wool threads and a narrow belt is also trimmed with them.

At another atelier I noticed a charmingly girlish frock of white satin and crepe de chine. The bodice was cut slightly decollete in a straight line from shoulder to shoulder; the upper part of the waist consisting of a satin yoke, to which was joined the crepe de chine that fell in tunic effect over the satin underbody.

The distinctive touch of this gown was the broad ribbon, crossing the bodice like the blue insignia of royalty and ending at the waist in a softly tied bow, held in place by a cluster of satin and crepe de chine flowers. The long tulle veil that completed this costume covered the face and completely enveloped the bride in its shimmering folds.

A more elaborate model was of plain and embroidered mousseline de soie, the plain material being used for the bodice and continued in the front of the skirt, where it ended in a point just below the knees. The rest of the dress was of the embroidered mousseline, of which were also made the angel sleeves, weighted at the ends by pearl beaded tassels, and the ends of the loosely knotted sash.

This gown was one of the few this season made with a train, which was also heavily embroidered. The bridal veil, worn like the Oriental yashmak, made a piquant frame for a pretty face.

Still a fourth wedding dress was built on a more demure and less loosely fitting satin bodice. From this fell a graduated shirred tunic, opening over a skirt embroidered in silver thread.

The square decollete was partially filled in by a silver embroidered guimpe and the full length sleeves were of similarly embroidered tissue. The draped veil was held close to the head by a slender silver fillet.



Abbey E. Underwood.

A dress of navy blue satin and Georgette with gold embroidery and one of black and white foulard with organdy.

HOW ONE TOWN BACKS UNCLE SAM

AMERICA is divided into two classes to-day, and the distance between the two classes can never be bridged, for it is the distance of the moon from the sun, the earth from the stars. The two classes are the slackers and the backers.

The slackers are those who grumble only half of what Uncle Sam expects them to do to help him win the war.

The backers are those who not only do all for victory that comes their way but are constantly on the alert for new opportunities for service. In other words, they are the ones who are winning the war for us.

Now one backer can do much, but

when you get a whole town of them you have a lot doing.

This is the case of Newton, a small town in the State of Kansas. The people of Newton decided that the slogan "Food Will Win the War," that had been plastered on all their billboards and signposts and was printed in the newspapers and magazines, was not a sentence taken haphazard from a reading primer for the purpose of testing their reading abilities. It had a mightier purpose.

It was put before them to drive home the fact that men couldn't fight ships couldn't be built, munitions couldn't be made—in short, that we could not carry on the war without food. When our food supplies give out, that day we shall be conquered by Germany.

Once convinced of this fact, the people of Newton, being backers instead of slackers, started something this spring that might well be emulated by other towns and cities where backer live.

This is a garden campaign, which is unique in that it presses into service every man, woman and child and that it goes further than stimulating the production of food. It provides for the distribution of food after it is raised.

First of all the school children were set to work diligently planting gardens. Prizes have been offered for the best products raised in their school gardens and rivalry runs high. Furthermore, practically every able-bodied man in the city with enough ground has a garden.

Hence, Newton has a right to expect a large surplus of vegetables this summer. In order not to waste any of this surplus the Rotary Club and the Parent Teachers' Association of the city have taken hold of the matter and arranged to pay the rental of some rooms in several convenient parts of the city for markets.

The boys in manual training classes are providing the tables and counters for these markets and a local firm has agreed to donate the lumber from which all necessary furniture will be constructed.

All garden growers will be urged to bring their surplus products to these markets this summer and sell them there. In addition to selling the city's produce, a local branch of the Mother and Daughters' Canning Club, which is a State organization of Kansas that did splendid work last year in the canning season, has secured fifteen rooms in different parts of Newton where they will hold canning demonstrations and put up vegetables for winter use. Teachers who plan to spend their vacations in Newton and girls who have already had some domestic science training have volunteered their services for this work.

So with very little expense and an equal distribution of labor among her men, women and children Newton looks forward not only to having a plentiful supply of cheap food this summer, but to laying aside a goodly amount of vegetables for the emergency of next winter, so she will not have to draw on the supplies of food Uncle Sam wants to save for his soldiers.

By ALICE ZISKA SNYDER.

PARIS, May 23.

THE German papers insist that Paris is demoralized; that the normal life of the city has stopped and that panic reigns; that the air raids and the big gun have put an end to all social functions; in short, that the "Ville Lumiere" is in eclipse through fear of the latest word in German frightfulness. Had Hindenburg and his kindred been so taken a deep inside the Petit Palais the other day they would have rubbed their eyes and wondered.

There the first spring salon held since the outbreak of the war was opened by two societies of artists—the Societe des Artistes Francais and the Societe Nationale des Beaux Arts. The showing made was excellent, and the rooms were crowded all day with a throng of notables and fashionables come to set the seal of their approval on this proof that artistic France is far from moribund.

One was struck by the preponderance of uniforms, many of them worn by the painters of this year's canvases, who had been relieved from their military duties to attend the "vernissage." One did not find the cosmopolitan crowds that attended the vernissages of before the outbreak of the war, the almost completely French with the addition of some of the many Americans who are now in Paris.

And, speaking of Americans, one of the most interesting canvases of the Salon is that by Ridgway Knight, the veteran American painter who has reached the ripe age of 80 years. His picture is called "September, 1914. After the Battle of the Marne" and will probably rank as the painter's masterpiece.

It shows a scene in a country house where two old peasants are poring over a map of France stretched on a table. A son, too young to be a soldier, is interested in the news in the *Matin*, and the daughter is meditating

over what might be the results of the battle. The old peasants are easily identified as the same who figured in the "Bas de Laine Francaise," Mr. Knight's popular portrait, which was adopted by the French Government for the Liberty Loan and was also published by the Liberty Loan Committee of New York.

Novel Spring Trucks. There was a distinctly holiday atmosphere in the air of the Salon. The women had on their new spring frocks, among which several were conspicuously novel and attractive. A well known American woman, married into the exclusive Faubourg Saint Germain set, wore a particularly striking gray covert cloth frock.

The skirt of the accordion pleats was mounted on a perfectly plain bodice. But the original note of the costume was struck by a cleverly cut sort of apron forming a pointed hood across the shoulders and knotted below the waist line at the back by tabs that were cut in one piece with the apron. A small, close hat of gray shirred ribbon brought out the beauty of the wearer's auburn hair and fair skin.

Another distinctive gown was a dull violet cloth tailored suit; the skirt laid in flat, short pleats; the hip length coat buttoning half way down with bone-toned buttons. The high turnover collar was two tiered, the under one of cerise satin, which two shade effect was repeated in pipings of violet and cerise on coat and skirt. With this costume was worn a saucy black straw toque trimmed with a pert upstanding bow of cerise ribbon.

A more dressy frock had a long tunic of ivy green crepe georgette over an underbody of black satin. The

tunic was slightly drawn in at the waist by a series of buttons and cordings, which cordings were also used on the half length sleeves and the rounded decollete.

In some of the frocks at the Salon there was an attempt to revive the redingote, and I noticed a navy blue redingote, cut in the long redingote lines, the coat lined with soft flowered cotton voile. A touch of gold embroidery at neck, wrists and waist and gilt buttons fastening the waistcoat and the lower part of the skirt gave the necessary high lights to what otherwise would have been a too sombre costume.

Light Waistcoats Seen.

As the season advances the trend is more and more toward the dark tailored suit worn over a waistcoat of light or contrasting color. Sometimes the waistcoat forms part of the coat and shows only when the jacket is thrown open; oftentimes it forms a separate blouse. There is no limit to the combinations that can be used in such blouses.

They are charming in silk, in fancy worsted materials, in attractive wash goods. They give every woman a chance to display her ingenuity, for there are belted and belted waistcoats, the belt set high or low to suit the taste and figure of the wearer; or cut narrow or wide, according to the length of the jacket. A pretty fancy is to have a deep collar on the waistcoat, which is worn turned over the collar of the coat. Often, again, waistcoats are sleeveless, thus insuring coolness for summer wear.

The longer the war lasts the greater volume of marriages seems to be,

probably because of the uncertainty of life to-day and probably also because most of the bridegrooms are soldiers who want at least a few days' happiness before returning to the front, where each whistling blow may spell death for them. Hardly a day passes without a fashionable marriage in one or another of the Paris churches.

The Madeleine especially has been the setting for some of the prettiest weddings of the season. In 1914-15 the French bride eschewed the pomp and circumstance that go hand in hand with fashionable marriage ceremonies and her bridal gown was of the simplest. Now her point of view has changed.

Since nearly every bridegroom is a soldier, with but ten days leave for his honeymoon, the bride makes herself as attractive as possible, so that her young husband may have nothing but beautiful memories of her to take back with him to those long, weary hours in the trenches. Therefore on this day of days she appears before him a radiant vision of loveliness.

Wedding Gowns Are Short. In the wedding gowns of the moment the long train of former days has disappeared and short dresses are the almost universal rule. But the misty veil of tulle or real lace, falling in long folds to the ground, gives the necessary touch of dignity to the bridal costume.

In a visit to the various couturiers I found several models of wedding gowns that may give a pointer or two to the June bride in the United States. One was of rich Ivory Windsor satin with a draped ankle length skirt opening over a panel of Chantilly lace. This panel was a trifle shorter than the rest of the skirt.

Another model was of white satin and crepe de chine, the bodice was cut slightly decollete in a straight line from shoulder to shoulder; the upper part of the waist consisting of a satin yoke, to which was joined the crepe de chine that fell in tunic effect over the satin underbody.

The distinctive touch of this gown was the broad ribbon, crossing the bodice like the blue insignia of royalty and ending at the waist in a softly tied bow, held in place by a cluster of satin and crepe de chine flowers. The long tulle veil that completed this costume covered the face and completely enveloped the bride in its shimmering folds.

A more elaborate model was of plain and embroidered mousseline de soie, the plain material being used for the bodice and continued in the front of the skirt, where it ended in a point just below the knees. The rest of the dress was of the embroidered mousseline, of which were also made the angel sleeves, weighted at the ends by pearl beaded tassels, and the ends of the loosely knotted sash.

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Distinct Holiday Air Despite Bombardment and Aerial Raids and Many Novelties Are Displayed

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